THE NATIONAL HERITAGE FELLOWSHIPS 2000

NATIONAL ENDOWMENT FOR THE ARTS

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Each year, the National Endowment for the Arts has a distinct privilege of presenting National Heritage Fellowship awards to master conservators of America's diverse culture. And, this year, we present for the very first time, the Bess Lomax Hawes award in honor of the beloved folklorist, colleague and creator of the National Heritage Fellowship program.

Here at the beginning of a new century dominated by technology and fast-paced living, the National Heritage Fellowship awards take on new meaning. In our increasingly automated world, it is even more important that we take time to learn about the traditions of our ancestors and to preserve that vital connection with our past.

Tonight, we honor artists who preserve yesterday's traditions for today—and tomorrow. Through the artistic traditions we celebrate on stage this evening—the songs, music, dance, weaving and carving—America's diverse culture comes alive, evoking both the spirit of the past and the promise of the future.

Over the next few hours, as we salute the artistry of America's living cultural heritage, let us revel in the sights and sound of distant voices speaking to us through the works of these master artists. We are grateful to each of them for tending, teaching and treasuring these pieces of our history and handing them down as a loving legacy to a new generation, in a new century.

Bill Ivey
Chairman
National Endowment for the Arts

In American society, the arts we call "folk" or "traditional" are inevitably both old and new. As, over time, a form of artistic expression is passed on from person to person within a cultural community, it comes to reflect in some way the character and values of that group. In this way, these arts are "old"; they are slow to change because people's baseline values evolve gradually. At the same time, each and every one of the 248 National Heritage Fellows honored over the past 19 years has been a creator, introducing motifs to their craft, composing fresh music in traditional forms, creating dance forms and choreographies. Even those artists who fiercely cling to the old styles and repertoires often do so as a creative act in the face of societal change that threatens the well being of their culture. In these ways, these arts are new.

This year, we offer National Heritage Fellowships that are both old and new. Twelve of our honorees are typical of past National Heritage Fellows—distinguished artists who as a group represent a vast diversity of cultures and art forms. Even the three Latino artists who share the Spanish language reflect divergent roots in African, Caribbean Indian, and regional *mestizo* traditions. The thirteenth honoree is the first recipient of a new kind of National Heritage Fellowship—the Bess Lomax Hawes award. Bess Hawes created the National Heritage Fellowships in 1982 and over her six decade career she has been an influential teacher, documentor, and promoter of the folk and traditional arts. This award honors individuals who have had major positive impact on American folk and traditional arts in ways other than their own artistry.

The purpose of the National Endowment for the Arts is "to honor the past and imagine the future." Please join in this extraordinary opportunity to do precisely this, as we gather to honor and to celebrate the National Heritage Fellows of the year 2000!

Dan Sheehy
Director, Folk & Traditional Arts
National Endowment for the Arts

THE BESS LOMAX HAWES NATIONAL HERITAGE FELLOWSHIP

This year, the National Endowment for the Arts adds a new National Heritage Fellowship, one named for the eminent folklorist Bess Lomax Hawes. The National Heritage Fellowships—lifetime achievement awards honoring outstanding and influential folk and traditional artists from across the nation—were created by Hawes in 1982 during her tenure as Director of the NEA Folk Arts Program (1977-1993). Since their inception, the awards have come to be known as the nation's most prestigious recognition of American folk artistry. The new Bess Lomax Hawes National Heritage Fellowship honors other "keepers of tradition," who through their efforts as organizers, educators, producers, cultural advocates or caretakers of skills and repertoires have had a major beneficial effect in keeping the traditional arts of the United States vigorous. Up to one such award will be made each year.

Bess Lomax Hawes is a member of the famous Lomax family of pioneering American folklorists. Her father John Lomax, in the first decade of the twentieth century, began collecting the songs, stories and other cultural expressions of grassroots Southerners and in the 1930s headed the collecting efforts of the Archive of Folk Song at the Library of Congress. Her brother Alan Lomax is widely recognized as the twentieth century's premier folksong documentarian. Bess Lomax Hawes began her folklore career in the 1930s, working at the Archive and performing American folk music as a singer and guitarist. She was a member of the seminal musical group The Almanac Singers, which included Pete Seeger. She co-wrote the song "Charley on the M.T.A.," well-known among followers of the Folk Revival of the 1950s and 1960s. Hawes earned a master's degree in folklore at the University of California at Berkeley, writing a thesis on the origins and social life of the song "Happy Birthday." She went on to teach folklore and anthropology at California State University, Northridge in Los Angeles.

When the Smithsonian Institution asked her to help produce its massive Bicentennial Folklife Festivals of 1975 and 1976, she relocated to Washington, D.C. In 1977, National Endowment for the Arts' Chairman Nancy Hanks invited her to head the agency's emerging folk arts effort. During her tenure at the Arts Endowment, Hawes helped create a national infrastructure of support for the folk arts, launched the National Heritage Fellowship program and brought unprecedented respect to her artistic field. In 1993, President William J. Clinton awarded her the National Medal of Arts. Hawes' multiple contributions and pre-eminent position in assisting folk artists nationwide and bringing folk artistry to major public attention demonstrate the importance of the Bess Lomax Hawes National Heritage Fellowship.

TABLE OF CONTENTS

BOUNXOU CHANTHRAPHONE 5
Laotian weaver; Brookland Park, MN

FELIPE GARCÍA VILLAMIL 6
Afro-Cuban Drummer/santero; Los Angeles, CA

JOSÉ GONZÁLEZ 7
Hammock weaver; San Sebastián, PR

DIXIE HUMMINGBIRDS 9
African American gospel quartet; Philadelphia, PA

NETTIE JACKSON 10
Klickitat basketmaker; White Swan, WA

SANTIAGO JIMÉNEZ, JR 11
Tejano accordionist/singer; San Antonio, TX

GENOA "AUNTIE GENOA" KEAWE 12
Native Hawaiian falsetto singer/ukelele player; Honolulu, HI

FRANKIE MANNING 13
Lindy Hop dancer/choreographer/teacher; Corona, NY

JOE WILLIE "PINETOP" PERKINS 14
Blues piano player; La Porte, IN

KONSTANTINOS PILARINOS 15
Orthodox Byzantine icon woodcarver; Astoria, NY

CHRIS STRACHWITZ 16
Record producer and label founder; El Cerrito, CA

DOROTHY THOMPSON 17
Weaver; Davis, WVA

DON WALSER 17
Western singer/guitarist; Austin, TX

THE NATIONAL HERITAGE FELLOWS 1982-1999 18

CREDITS AND ACKNOWLEDGMENTS 4

CREDITS

CREDITS

The 2000 National Heritage Fellowships ceremonies were produced for the National Endowment for the Arts by the National Council for the Traditional Arts. The ceremonies were planned and coordinated for NCTA by Madeleine Remez.

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BOUNXOU CHANTHRAPHONE

Laotian weaver

In Laos, traditional arts are a means of expressing and celebrating a variety of regional cultures. During the wars that disrupted life throughout Southeast Asia, many Laotians found themselves in the refugee camps, uprooted from the land and culture of generations before them. In this environment, the arts took on greater importance. Weaving, for example, offered both a public, symbolic, and immediate connection to Lao regional heritage and a means of economic survival. For those who eventually resettled to the United States, weaving continued to be a touchstone to heritage and identity, a source of supplementary income, and an intriguing, rich art form to be shared by all.

Mrs. Bounxou Chanthraphone was born in 1947 in the town of Cavannakhet, located in the central region of Laos. She began learning Lao weaving from her mother and grandmother. Later, she studied more formally the weaving techniques and designs of her native central region and of the northern and southern regions as well. She became expert in weaving the single strands of linen, cotton, silk, and colorful metallic thread into the exacting traditional patterns of meaning-laden symbols and geometric motifs. The silk thread she uses is often colored by natural materials such as berries, roots, and tree barks. Her woven traditional Lao skirts, dresses for traditional dancing, shawls, and wall hangings are covered with striking designs and symbolic images. The dragon, for example, is a sacred creature with protective powers, and the elephant connotes strength, peace, and harmony. She also learned the detailed *ikot* tie dyeing techniques that yield other ornate design forms.

Mrs. Chanthraphone was a school teacher when she fled to the Thailand refugee camps. "I couldn't take anything to Thailand, but only my life and my weaving skills. I was able to make a living and carry on the Lao legacy," she says. In the camp she used her skills to benefit her people, teaching Lao language, culture, and weaving to young Lao women and other adults. This opportunity to acquire a skill that could be used to better the economic conditions of their families offered hope to her fellow refugees. When she resettled to the Minneapolis area in 1982, she continued to teach and to inspire young people. In teaching Lao language and culture as well as weaving, she is true to her belief that, in her words: "There is no life without arts and no arts without life." In the U.S., she worked as a public school teacher and youth coordinator at the Center for Asians and Pacific Islanders before taking up weaving full-time. In addition, she occasionally demonstrates her style of weaving at the Textile Center of Minnesota and has taken on several disciples through the Minnesota Arts Council' s Folk Arts Apprenticeship program.

FELIPE GARCÍA VILLAMIL

Afro-Cuban drummer

Afro-Cuban culture is rich in religious artistic tradition, with various West African systems of worship maintained and adapted to the New World. Many Afro-Cuban instruments, such as the Yoruba-derived *batá* drums, are remarkably similar to their African antecedents, while many of the syncretic mergings of African deities with Catholic saints have given new visual symbolism to ancient religious figures. In the mid-20th century a significant Afro-Cuban migration to the United States began, as Afro-Cuban music gained a foothold in American life and musicians such as drummer extraordinaire Chano Pozo, recruited by Duke Ellington, made their presence known. Much larger numbers of Afro-Cuban refugees followed in the 1980 Mariel boatlift, and among them were many of Cuba's most talented musicians.

Felipe García Villamil was born in Matanzas, Cuba in 1931. His mother's family included many prominent singers, musicians, and dancers of the Yoruba-derived lucumí religion, often known as *santería*, as well as performers of Matanza province' s signature folk music, the *rumba*. Many of these relatives performed with Cuba' s leading folklore groups such as Los Muñequitos de Matanzas, Grupo Afro Cuba de Matanzas, and Conjunto Folklórico Nacional. García Villamil' s father was connected both to the Bantu-derived *Kongo* or *Palo* religion and to the ritual of the *abakwá* male secret society, associated with the *egba* societies of the Calabar region of West Africa.

With deep grounding in the three most prominent Afro-Cuban rituals, he became one of most extraordinarily talented of Cuban drummers. He also learned to make the instruments to accompany each ritual tradition: the three sizes of *batá* drums, the *yesá* drums, and the set of gourd rattles called *güiros* or *chéqueres*. In Cuba, García Villamil directed the highly respected folkloric performing group Emikeke. When he came to the United States in the 1980 boatlift, he settled in New York City, where he formed the group Tradición Matancera and later reformed Emikeke, comprised of his advanced students and named after his former ensemble. Emikeke performed widely in the region, including the Museum of Natural History, the Caribbean Cultural Center, the Lincoln Center Out-of-Doors Festival, Yale University, and Columbia University. In recent years, García Villamil relocated to Los Angeles, where he continues to perform and teach.

García Villamil's skill as a ritual craftsman has also brought invitations to exhibit and to demonstrate his work. His symbol-filled, consecrated "Altar for the Spirit Sarabanda Rompe Monte" was a featured component of the exhibit *Face of the Gods: Art and Altars of Africa and the African Americas*. This exhibit was organized by Yale professor Robert Farris Thompson for the The Museum for African Art in New York City and dedicated to García Villamil and photographer Dan Dawson. García Villamil was featured in Les Blank' s music documentary film *Drums Across the Sea* and is the subject of an upcoming book *The Life and Times of Felipe García Villamil: Santero, Palero, Abakwá*, by ethnomusicologist Ana María Vélez.

JOSÉ GONZÁLEZ

Hammock weaver

The woven hammock was the first New World craft tradition recognized and accepted by Europeans. On October 17, 1492, Christopher Columbus noted in his diary the curious "hanging beds" of the Taíno people on the island of Boriquén, now Puerto Rico. These *jamacas* protected them from soggy terrain, snakes, and forest animals. European sailors put them to use immediately, and the renowned sixteenth century Spanish chronicler, Friar Bartolomé de las Casas, highly recommended them to Spanish travelers. The hammock, still woven today in the Puerto Rican towns of San Sebastián and Las Piedras, is an icon of Puerto Rican traditional crafts and of Native American contributions to Puerto Rican identity.

José "Compay Ché" González was born in 1918 into a family of hammock weavers in San Sebastián' s Barrio Robles neighborhood. He began weaving at age seven. His mother taught him to extract and prepare fibers (*cabuya*) from the maguey plant with the methods Columbus saw the the Taínos use, and his father taught him to weave. In 1943, he married Doña Juana Pérez, the daughter of a well-known hammock weaver, and in the late 1940s, he and his father-in-law became the first modern weavers to make hammocks from cotton (*cordoncillo*). Cotton's convenience and greater productivity soon made maguey obsolete. But González' s respect for the ancient method led him to continue it alongside his cotton hammock weaving. The process of scraping pulp from maguey fibers, washing, drying, and dyeing them with natural dyes is tedious and an art in itself. He has taught the ancient craft to anyone who asked, sharing his knowledge freely and taking on several long-term apprentices. Puerto Rico's veteran crafts specialist Walter Murray Chiesa writes: ". . . Don José González remains a true living monument, a great artist and a gentleman. His dignity, his friendliness, his generosity, and his loyalty to the art of hammock weaving have been so great, that I do not know any other living person so worthy of representing the greatness and nobility of our master, consecrated craftsmen." These qualities also have earned him the title "El Hamaquero Mayor" (The Great Hammock Weaver) among hundreds of fellow weavers on the island.

José González has woven "the poor man' s bed" for 75 years, and will continue. "I will never stop weaving hammocks," he says. He creates various sizes, colors, and styles of hammock, as well as "hammock chairs" and miniature doll hammocks. In the 1980s and 1990s craft festivals were dedicated to him. In 1996, he received an honorary doctoral degree from Puerto Rico's Universidad Sagrado Corazón, and in 1997 the Puerto Rican House of Representatives and Senate officially recognized his work.

THE DIXIE HUMMINGBIRDS

African American gospel quartet

A key predecessor of what we now call gospel music arose in the 1920s. Southern African American quartets began injecting new rhythmic drive and performing panache into jubilee renditions of Biblical verse. The most popular of these groups, the Virginia-based Golden Gate Quartet, inspired others throughout the Deep South. In 1928 in Greenville, South Carolina, James B. Davis organized a quartet with fellow students at Sterling High School called the Dixie Hummingbirds. The "Birds" would play a major role in quartet singing throughout the South and in gospel music everywhere. Gospel historian Tony Heilbut says, "So many great quartets—yet among black Southerners, the Dixie Hummingbirds have always been the leaders."

In the 1930s, the Hummingbirds were James B. Davis, Fred Owens, Wilson Baker, Barney Parks, and Jimmy Bryant, pursuing their musical career in earnest, touring widely. In the late 1930s, they recorded 16 *a cappella* sides for the Decca label, including their breakthrough hit "Joshua Journeyed to Jericho" achieving regional acclaim. A ban on recording during World War II created a recording hiatus, but they continued to tour. They performed regularly in New York City and were heard throughout the East Coast on radio. The group relocated to Philadelphia in 1942 and changed its personnel as Ira Tucker, Beachey Thompson, and William Bobo teamed up with James B. Davis. They recorded more than 35 sides by the end of the decade for Apollo, Gotham, and Regis. After WWII, migration to urban areas brought a "hard," driving urban sound to gospel music. The Dixie Hummingbirds kept pace, adding guitar, bass, and drum accompaniment to their *a cappella* singing and achieved national prominence, along with a few other quartets such as the Five Blind Boys, the Fairfield Four, Swan's Silvertones, and the Soul Stirrers. For years, they set the pace for quartet singing. In his book *Black Gospel*, Viv Broughton says, "the Hummingbirds—and Ira Tucker especially—remained at the head of the gospel quartet singing for almost thirty years, becoming the grand masters of the style."

After 70 years of performance, they are the last of a generation of artists who provided the foundation of Black music in the U.S. They have influenced the Temptations, James Brown, Stevie Wonder, Bobby Blue Bland, Al Green, Shirley Caesar and many others. They backed Paul Simon' s 1973 hit "Love Me Like a Rock," and their own version of the song later won them a Grammy. They were the subjects of the critically acclaimed 1995 film, *We Love You Like a Rock*, directed by Ashley James. While several Birds have passed away, veterans Ira Tucker, Howard Carroll, Paul Owens, Carl Davis, and the newest member (joining them in 1999) William Bright continue as the Dixie Hummingbirds.

NETTIE JACKSON

Klickitat basketmaker

"Basket making is a heritage, a tradition passed on from generation to generation. The artistry and design can be in relation to an area or to an individual' s own design or feeling. But to ably create such an object for a useful meaningful purpose and fully understand that purpose can only come from a unique people placed on this earth to convey a small portion of that immensity which is Life."—Russell Jim, Tribal Councilman, Yakama Indian Nation. The past decade has seen a renaissance of Northwest Indian basketry, sparked in great measure by the Northwest Native American Basketmakers Association. As its logo, the multi-tribal association selected a basket by Yakama weaver Nettie Jackson.

Born in 1942, Ms. Jackson spent most of her early years around accomplished basketmakers. Every summer until she was 12, she lived with her Klickitat grandmother Mattie Spencer Slockish, an accomplished basket maker. Later, she watched her mother-in-law Elsie Thomas making baskets, using native materials and creating traditional shapes. Jackson's mother, before she passed away in 1972, expressed regret that her own daughters had not taken up their tribal traditions. Inspired by her mother-in-law's artistry and following her mother's final wishes, Nettie Jackson took up the craft, putting to work what she had learned in 30 years of observation. Now living in White Swan, Washington, Nettie Jackson is recognized as one of the most skilled and creative basketmakers among the Klickitat (a people of the Yakama Nation) basket makers. She continues the old methods of gathering beargrass and splitting roots of the Western red cedar to make beautiful coiled baskets. Her baskets cover the range of sizes and designs from small to her large 10-gallon basket.

Concerned that younger generations not lose sight of their heritage, she organized classes in beadwork, feather work, and basket making. Ms. Jackson has studied historic baskets in order to reconstruct ancient designs, braiding patterns, and imbrication (an overlapping of edges) techniques. "I work on baskets every day, but when I start a new design or a big basket, I am consumed with weaving. I work night and day until I get an idea out. It is always a challenge to see if a design will work."

Nettie Jackson is admired among Northwest Native people as an extraordinary artist, cultural conservator, mentor, and role model. Her work is displayed in museums throughout the Northwest. She was featured in the award-winning 1989 film *And Women Wove It In a Basket*, received a Washington State Governor' s Arts and Heritage Award in 1992, and served as a master artist in the state arts commission' s apprenticeship program. Today, she is passing on her skills to her sister and three children, ensuring a future for her family and tribal tradition.

SANTIAGO JIMÉNEZ, JR.

Tejano accordionist/singer

Texas-Mexican *conjunto* music is an original American creation. In the late 19th century, German, Polish, and Czech immigrants settled in the predominantly Mexican region of the Texan Rio Grande valley, bringing with them popular forms of dance music such as the polka, waltz, schottische, mazurka, and *redowa*. These international social dance vogues had already been introduced into Mexican society on both sides of the border. Their deep rootedness in the large immigrant communities, however, gave these music and dance forms greater prominence—and permanence—in southern Texas and in neighboring northern Mexico. Along with the dancing came a certain musical instrument that had swept across Europe and beyond since its invention earlier in the century—the diatonic button accordion. Tejanos—Texans of Mexican descent—quickly adopted this raucous instrument as their own, and, over time, they built around it a musical group that would come to be strongly identified with their regional culture. This group is called simply the *conjunto*—literally, combo, or ensemble.

Born in 1944, Santiago Jiménez, Jr., was heir to a rich family tradition of button accordion playing. His grandfather Patricio Jiménez played accordion, and he took his son Santiago to hear German polka bands in New Braunfels. Santiago, Sr. became a seminal figure in the rise of the *conjunto*, one of the first accordionists to add the string bass (*tololoche*), make phonograph recordings, and appear on the radio in the 1930s. Santiago, Jr.' s brother, Leonardo "Flaco" Jiménez, through his success in performing with country and western stars and popular music crossover groups, has become one of the most widely known Tejano accordionists.

Santiago Jiménez, Jr. has long preferred to model himself more closely on his father' s lively melodic style, a style that is identified with the roots of the tradition. Also in this spirit, he continues to use the acoustic tololoche, as opposed to the electric bass typical of most contemporary conjuntos, and he rarely incorporates the drum set as do most Texan conjuntos. At age fifteen, he began performing professionally at weddings, clubs, and *quinceañeras* ("debutante" celebrations for fifteen-year-old girls), traditional community settings for conjunto music. While closely following his father' s example, he has taken the tradition both forward in terms of creativity, and outward in terms of the wide audiences he has reached. He made his first recording in 1958 at the age of seventeen, with his brother Flaco, entitled *El Príncipe y el Rey del Acordeón* (The Prince and the King of the Accordion). Since then, he has made over sixty other recordings of more than 700 pieces on regional labels such as Disco Grande, Disco Sombrero, and Disco Corona, and on the national labels Arhoolie, Rounder, and Watermelon. He also started his own record label, Chief Records (many friends call him by the nickname "Chief"), giving younger musicians the opportunity to let their music be heard. In recent decades, Santiago Jiménez has toured widely throughout the United States and to Europe and the Americas—including Russia, Great Britain, Spain, France, and Mexico. In the contemporary world of Tejano music, Santiago Jiménez, Jr. is a standard bearer of deep conjunto tradition, a lively performer, and a man of great humor and wit.

GENOA KEAWE

Native Hawaiian falsetto singer/ukelele player

The human voice has always been at the center of Native Hawaiian music, from the ancient *mele* chant to the lively social music known by the pidgin term *chalangalang*. With the rise of radio and the recording industry in the first half of the 20th century came the opportunity for chalangalang musicians to be recorded and heard more widely. Some of the most successful recording artists became the models for the tradition in the second half of the century. "Auntie Genoa" Keawe is among the most celebrated and influential of these models.

Born in 1918 in the area of Oahu known as Kaka' ako, she began her music training at age 10 when she began singing in the choir of the Mormon Church. She left school after the eighth grade, married her husband Edward when she was 16 and began her family of 12 children. She learned the Hawaiian language from her mother-in-law and began singing Hawaiian music in both Hawaiian and English for military clubs prior to World War II. She also appeared on the radio with John Kamealoha Almeida and with the Honolulu Rapid Transit musicians. Alice Namakelua particularly helped her with her Hawaiian language phrasing and vocal style. In 1946, she recorded the first of over 140 singles on the 49th State record label, and her group, known as Genoa Keawe and Her Hula Maids and Genoa Keawe and Her Polynesians, backed up other singers on many other recordings. Many of her songs, recorded from the late 1940s to the early 1960s, became standards in the Hawaiian repertoire and have been reissued in recent years on recording anthologies. In 1966, she started her own record company, Genoa Keawe Records. Hawaiian ethnomusicologist Amy K. Stillman describes Keawe' s importance to Hawaiian music: "In addition to her unrivalled falsetto technique, bell-like yodeling, and her trademark ability to hold high notes for over two minutes, Genoa Keawe is particularly significant for her focus on presenting repertoire for modern hula, i.e., hula performed to westernized melodies and the accompaniment of western instruments such as guitar and ukulele. She operated a hula studio in Pauoa for many years, and has served as a resource for scores of Hawaiian musicians throughout a career that has spanned over 50 years." Her warm, caring personality earned her the nickname "Auntie Genoa"—accepted and used by all her admirers to this day—early in her career.

Over her long career she has earned numerous accolades, including multiple Na Hoku Hanohano awards, the Hawaiian music industry' s equivalent of the Grammy awards. In 1987, the King Kamehameha Hula Competition was dedicated to her, as was the 1998 Prince Lot Hula Festival. Perhaps her greatest award, though, is her continued ability to sing, her "gift from God," as she puts it. "It' s a gift I asked for. . . . I wanted to be a singer, so I prayed every night, and thank God I still have it." At the age of 81, she continues to perform weekly at the Hawaiian Regent Hotel, sharing her gift with others. "Hawaiian music must go on," she says. "As long as Genoa Keawe is alive, it will still live."

FRANKIE MANNING

Lindy Hop dancer/choreographer/teacher

In 1943, a cover story of *Life* magazine hyperbolically proclaimed the Lindy Hop, along with tap dance, to be "America' s national dance," and "this country' s only native and original dance form." Emerging around 1927 in Harlem, it took its name from the year' s major event, the first solo trans-Atlantic flight by Charles Lindbergh. Into the 1940s, it was synonymous with "swing dance" and "jitterbug." Frankie Manning transformed it in 1935, was its leading choreographer and exponent until he was drafted in1942, and since the mid-1980s has been the central figure of the swing dance revival.

Frankie Manning was born in Jacksonville, Florida in 1914 and moved to Harlem at the age of three, growing up with the social dances in vogue at the time. When he was 14, he started playing hooky from his Sunday afternoon church activities to go to the afternoon dances for teenagers at the Alhambra Ballroom, where he first learned the Lindy Hop. He says of his early dance years, "When I was older, I started going to the Renaissance Ballroom. The Alhambra was like elementary school, the Renaissance was high school. And by the time you got on to the Savoy [Ballroom], that was the big time, you was at college." Savoy bouncer Herbert "Whitey" White organized a dance team, Whitey' s Lindy Hoppers, and in 1934 invited Manning to join. Manning soon became the group' s choreographer and introduced synchronized ensemble dancing, a more horizontal dance posture, evoking a sense of wild abandon, and "freeze" steps, in which the dancers would suddenly stop.

More importantly, in a dance competition at the Savoy, he premiered his invention, the "aerial," in which he and his partner locked arms back-to-back and he catapulted her in a somersault over him, she landing face-to-face in front of him. His innovations also catapulted Whitey' s Lindy Hoppers to fame and professional careers, including appearances at the Alhambra Theater with the *Cotton Club Revue* of New York. Until he was drafted in 1942, he and the group appeared in the leading venues and with the leading swing bands of the time—Count Basie, Benny Goodman, Louis Armstrong, and others—and in dance scenes of movies such as *Radio City Revels*, *Hellzapoppin'*, and the Marx Brothers' *A Day at the Races*. The cover photo of *Life* featured Frankie Manning and Ann Johnson doing the Congaroo, a combination of the conga and Lindy Hop. Over his career, he appeared with Bill Bojangles Robinson, Josephine Baker, Sarah Vaughn, Ella Fitzgerald, Tony Bennett, Sammy Davis, Jr., and many other popular entertainers. He also consulted on and appeared in the movie *Malcolm X*, directed by Spike Lee.

As the swing dance vogue faded, Manning took a job with the Postal Service, where he worked for 30 years, dancing only socially. His "rediscovery" in the mid-1980s thrust him to the forefront of the swing dance revival. Since then, he has steadily performed and taught both in the U.S. and abroad. He became the choreographer for the New York Swing Dance Society; choreographed shows in London, Sweden, and the U.S.; was profiled on the television program 20/20; and won a Tony Award for his choreography in the Broadway show *Black and Blue*.

JOE WILLIE "PINETOP" PERKINS

Blues piano player

It is ironic that the Mississippi Delta, long identified with poverty and social strife, was at the same time one of the 20th century' s most fertile and influential musical regions. As a birthplace of the blues, it was a fountainhead for some of the most respected and popular American musical creations, such as jazz and rhythm and blues. While the Mississippi River flowed southward, the blues flowed northward, as blues musicians went up the river to Memphis, St. Louis, and Chicago.

Joe Willie "Pinetop" Perkins was born into a farming family in Belzoni, Mississippi in 1913. His first musical instrument was the "diddly bow," a piece of wire stretched between two nails driven into a wall and fretted with a bottle. He took up the guitar, learning from local musicians and from recordings of blues legends Robert Johnson, Leroy Carr, and Pinetop Smith. At the age of 10 he began to play guitar at dances and house parties around the Paines-Deadman Plantation in Honey Island where he grew up.

Around age 12, he took up the piano and as a young man, began playing in Delta clubs and jooks. One of his favorite pieces was Pinetop Smith' s "Pinetop's Boogie Woogie." "They used to call me 'Pinetop' because I played that song," he says. In 1943, "Pinetop" Perkins's reputation spread through his regular appearances on two influential live radio shows broadcast from Helena, Arkansas: the *Mother' s Best Flour/Bright Star Flour* show and *The King Biscuit Time* show. He began to perform more widely, touring to Florida, East St. Louis, and other points in the Midwest and made his first recording in 1950. He resettled to Chicago in the 1960s, and in 1969 joined Muddy Waters's band, touring worldwide during the next 11 years. Upon leaving Muddy Waters in 1980, he became a main figure in the Legendary Blues Band.

In the 1980s and 1990s, Perkins recorded numerous albums and won seven W.C. Handy Awards for Instrumentalist of the Year. *Blues Review* publisher Bob Vorel describes his significance from today's perspective: "Joe Willie 'Pinetop' Perkins is a member of that elite group of blues musicians—First Generation—who were directly responsible for laying the foundation of the musical genre we call 'the blues.' Pinetop' s life-long accomplishments and musical partners reads like a 'Who, What, and Where' of the blues world. From the *King Biscuit Hour* radio show to [the] Muddy Waters band, Pinetop has played all of the great venues and with every historical figure . . . and he continues to play as solidly today as he ever has." The long list of musicians with whom he has played includes B.B. King, Sonny Boy Williamson, Bobby "Blue" Bland, John Lee Hooker, Eric Clapton, Howlin' Wolf, the Rolling Stones and many others.

KONSTANTINOS PILARINOS

Orthodox Byzantine icon woodcarver

Iconography in Greek Orthodox Christianity is omnipresent, highly expressive, and emblematic of that religious tradition. Many of the accoutrements of worship—thrones, tables, pulpits, chanters' pews, and a host of smaller items--are imbued with images and ornaments designed to lift the spirit. Perhaps the grandest is the *iconostasion*, the often ornately carved wooden screen that separates the altar from the nave, underscoring the mystery and unknowable qualities of the Divine. The size of these screens may range from 8 to 13 feet high and 32 to 56 feet long. The most prized are the ones which have been hand-crafted by one of the world' s dozen-or-so remaining master icon carvers.

Konstantinos Pilarinos was born in 1940 in the Greek province of Nafpaktos. Orphaned at 13, he was sent to Zannion Orphanage in Piraeus where at age 15 he was apprenticed to master woodcarvers George Kaloudis and Nick Apitsakis. At age 16, he won the orphanage woodcarving competition, and at 18, he established his own woodcarving shop. In 1974, he came to New York City, where he continued his woodcarving work, enjoying the appreciation of his art by American devotees. "I like people to see my work," he said. "I enjoy contributing to the Greek community so that they can see what they have left behind. You don' t find this here. Even in Greece this is something special." Folklorist Ilana Harlow of the Queens Council on the Arts describes his role as craftsman and artist: "Mr. Pilarinos is both a master of his craft and a great artist. He is faithful to the Byzantine style of carving, which dates back to the fourth century, but his execution of traditional forms is also expressive of his own style and creative spirit. His art is extraordinarily beautiful." At his workshop, the Byzantion Woodworking Company in Astoria, Queens, he and his apprentices continue to spread knowledge and appreciation of his devotional art throughout North America.

Pilarinos' s work is seen in both churches and museums. Churches in New York, California, Michigan, Louisiana, Pennsylvania, Ohio, Virginia, Arkansas, Canada, and elsewhere have his carvings. He has crafted over sixty *iconostasia*, including a 56-foot-long piece that is among the largest in the Americas. His works have been shown in the exhibit *Out of the Ordinary: Community Tastes and Values in Contemporary Folk Art* that toured throughout New York State, including the New York State Museum and the Museum of American Folk Art. He was awarded the Archdiocesan Medal of St. Paul in recognition of his work in America and a New York Landmarks Conservancy Award for his restoration work. Dr. Robert Baron of the New York State Council on the Arts wrote: "He merits a National Heritage Award in recognition of his extraordinary artistry and remarkable dedication to his craft and community."

CHRIS STRACHWITZ

Record producer and label founder

For many years, traditional arts experts from around the country who recommended each year' s list of National Heritage Fellows lamented the lack of an award for individuals whose contributions to the traditional arts were primarily as organizers, documentarians, producers, educators and/or advocates rather than as artists. This year we inaugurate a new type of National Heritage Fellowship, the Bess Lomax Hawes award.

Chris Strachwitz came to the United States as a refugee from Germany after World War II. Folklorist Dr. James Griffith writes, "Growing up in California, [Strachwitz] was fascinated by the rich mix of traditional musics that he was able to hear on the radio: old-time country music from the valley and from the border stations, blues, [gospel, jazz,] and Mexican music of various kinds. [In 1960], he met Mance Lipscomb, the great Texas songster and guitar picker, and produced an LP record of him. This was the beginning of Arhoolie Records. . . . Over the years, Chris has sought out and recorded a truly huge number of traditional musicians and singers, mostly from the United States, and issued their work on his Arhoolie label. Some, like Clifton Chenier, Lydia Mendoza, and Marc Savoy, were widely known within their own cultural communities. He brought these artists to a wider audience and helped their careers move a step further. Countless others were only known locally. Many of these were able to perform for audiences beyond their own communities as a direct result of Chris's efforts. He has recorded blues singers and musicians, gospel groups, norteño conjuntos, Texas-Mexican singers, cajun and zydeco bands, (jazz,) and old-time country musicians. . . . He has almost invariably gone for the music that excited him, regardless what the current politics of the 'folk scene' might have been."

Strachwitz has been equally committed to reissuing vintage folk recordings from the early 20th century. His reissues of early recorded Mexican-American border music, the earliest recordings of Mexican mariachi music, historic Greek, Polish, and Ukrainian music, and Cajun classics are major contributions to the keeping of important strands of musical heritage.

In addition to his recording activities, Strachwitz produced concerts that brought important folk musicians to large audiences. He toured with Lightning Hopkins, Mance Lipscomb, and Fred McDowell. He conceived of and underwrote the groundbreaking documentary film *Chulas Fronteras* about Texas-Mexico border music, produced it with Les Blank, and co-produced and co-directed the comprehensive film about Cajun and Zydeco music, *J'ai Eté Au Bal*. With James Nicolopulos, he wrote the book-length work *Lydia Mendoza: A Family Autobiography*, about the pioneering borderlands singer who would later be honored with the National Medal of Arts by President Clinton.

In 1995, Strachwitz created the not-for-profit Arhoolie Foundation to ensure that the music he has collected will be available for future generations. Among its holdings is the Frontera Collection, one of the nation's largest archive of Spanish language items. The foundation is just one more sign of his passion and concern for folk music and musicians. Griffith adds: "This man is one of a very few who . . . have done this much for traditional art forms in the United States."

DOROTHY THOMPSON

Weaver

During the Great Depression in the 1930s, Eleanor Roosevelt became interested in West Virginia' s community housing projects known as Homestead Projects. A part of these efforts was aimed at building the local people's economic self-sufficiency, and the First Lady helped set up apprenticeships in time-honored Appalachian crafts to improve marketable skills. Dorothy Thompson was a young woman when she caught the attention of Mrs. Roosevelt. The American-born daughter of Czech and Slovak immigrants, she first learned to weave at age 10 from her mother. She later studied weaving through vocational education classes, studying three hours a day for two years. Her father, who was a woodworker in Quaker-run community projects in northern West Virginia, also built looms for sale to local weavers. Young Dorothy was ready for an advanced apprenticeship, and she was sent to Kentucky to study with master weaver Lou Tate where she studied for a year and a half until World War II broke out.

Later, Dorothy married Ben Thompson, whose great grandmother was a weaver and a spinner. Thompson' s Vermont relatives gave Dorothy his great grandmother's large, barn frame, four-harness loom, one that Mrs. Thompson uses to this day, as well as a generations-old spinning wheel. In the 1960s, a Johnson Administration program that supported adult education allowed her to set up a weaving program for others in her community. Even as the program was discontinued, she kept teaching others how to wind a warp, to prepare the loom, and special finishing techniques like fancy knotting and plain stitchery accents. She has taught at the Augusta Heritage Center in Elkins; taken on apprentices both on her own and through the West Virginia apprenticeship program; and demonstrated regularly at the Mountain State Forest Festival. Countless aspiring weavers have come to her for instruction. Marion Harless, President of the Mountain Weaver' s Guild that grew out of a shop originally established by Mrs. Roosevelt, says "Her students love her although she is an exceedingly tough taskmaster." Ms. Thompson believes that this reputation comes from the high technical and creative standards to which she holds her students. Once when asked by a novice how long it takes to learn to weave, Mrs. Thompson answered "Five minutes. . . . But it doesn't stop there. You have to learn to set up the loom, buy the material, and all of that." To be a master weaver, "you have to weave all your life."

Dorothy Thompson creates a wide range of woven products: functional tote bags and rugs, double-woven coverlets and tablecloths, intricate afghans and stoles and many smaller items. She is grounded in tradition and at the same time is an adventurous creative artist. Says Harless, "In addition to being the owner of outstanding observational skills and memory that permit the almost instantaneous analyses of weaving structure and the rattling off of overshot pattern names and alternatives, Dorothy is still a great experimenter and learner."

DON WALSER

Western singer/guitarist

Country music is one of the most popular and commercially successful forms of music in the world. Ironically, it is this same commercial success and intense marketing of contemporary sounds that has obscured the music's roots in the small towns and rural regions of the American heartland. Cowboy song, popularized on the silver screen in the 1930s and 1940s, and Texan country swing modeled after Bob Wills and the Texas Playboys and similar groups were essential ingredients in the evolution of country music. For veteran Texas country musicians who preferred to "stay home" rather than to follow Nashville' s faddish lead, Texas country roots music is as alive as it was in its commercial heyday.

Don Walser was born in 1934 in the small Texas Panhandle town of Brownfield and grew up in nearby Lamesa. His mother died when he was 11, and his father worked nights as a cotton mill superintendent. To fill the solitude of the daylight hours, he listened to the music of the West Texas plains on the radio and watched the early cowboy crooners at the movie theater. He began to sing as a young boy, learning the songs, style, and yodeling skills of his musical models. He joined the National Guard at 15 (claiming he was 17), married his wife Pat at 17, and raised a family of four children. Instead of leaving West Texas to pursue his musical career on the road or in Nashville, he stayed home to devote himself to his family, playing clubs, VFW halls, and honky-tonks at night and on the weekends. After 45 years with the National Guard as a mechanic, a superintendent, and an auditor, he retired.

Living in Austin in 1994, he put together his Pure Texas Band and poured himself into his music full time, and soon received the recognition he had long deserved. Country music expert Bill Malone describes Walser' s place in music today: "He preserves a singing style reminiscent of earlier cowboy singers, but nevertheless sounds fresh and engaging. He is a yodeler almost without current parallel . . . , and his powerful tenor voice is virtually without equal in the field of country music." He has composed new songs in the cowboy yodeling style: "I heard Jimmie Rodgers, Elton Britt, and Slim Whitman, and learned those songs pretty easily," he said. "Then I couldn' t find any more, so I wrote 'Rolling Stone from Texas' and a few other yodeling songs." After the release of his album *Rolling Stone from Texas*, featuring his strong tenor voice, he was called "the Pavarotti of the Plains" in the press, a term that has stuck. Two other albums followed, *Top Texas Hand* and *Down at the Sky-Vue Drive In*. He has been featured on ABC' s *Prime Time Live*, PBS's *Austin City* Limits, and National Public Radio's *Fresh Air* and *All Things Considered*.

THE NATIONAL HERITAGE FELLOWSHIP AWARDEES 1982-1999

1982

Dewey Balfa*
Cajun Fiddler
Basile, LA

Joe Heaney*
Irish Singer
Brooklyn, NY

Tommy Jarrell*
Appalachian Fiddler
Mt. Airy, NC

Bessie Jones*
Georgia Sea Island Singer
Brunswick, GA

George Lopez*
Santos Woodcarver
Cordova, NM

Brownie McGhee*
Blues Guitarist
Oakland, CA

Hugh McGraw
Shape Note Singer
Bremen, GA

Lydia Mendoza
Mexican-American Singer
Houston, TX

Bill Monroe*
Bluegrass Musician
Nashville, TN

Elijah Pierce*
Carver/Painter
Columbus, OH

Adam Popovich*
Tamburitza Musician
Dolton, IL

Georgeann Robinson*
Osage Ribbonworker
Bartlesville, OK

Duff Severe
Saddle Maker
Pendleton, OR

Philip Simmons
Ornamental Ironworker
Charleston, SC

Sanders "Sonny" Terry*
Blues Musician
Holliswood, NY

1983

Sister Mildred Barker*
Shaker Singer
Poland Springs, ME

Rafael Cepeda*
Bomba Musician/Dancer
Santurce, PR

Ray Hicks
Appalachian Storyteller
Banner Elk, NC

Stanley Hicks*
Appalachian Musician/Storyteller/
Instrument Maker
Vilas, NC

John Lee Hooker
Blues Guitarist/Singer
San Carlos, CA

Mike Manteo*
Sicilian Marionettist
Staten Island, NY

Narciso Martínez*
Texas-Mexican Accordionist/Composer
San Benito, TX

Lanier Meaders*
Potter
Cleveland, GA

Almeda Riddle*
Ballad Singer
Greers Ferry, AR

Simon St. Pierre
French-American Fiddler
Smyrna Mills, ME

Joe Shannon
Irish Piper
Chicago, IL

Alex Stewart*
Cooper/Woodworker
Sneedville, TN

Ada Thomas*
Chitimacha Basketmaker
Charenton, LA

Lucinda Toomer*
Black Quilter
Columbus, GA

Lem Ward*
Decoy Carver/Painter
Crisfield, MD

Dewey Williams*
Shape Note Singer
Ozark, AL

1984

Clifton Chenier*
Creole Accordionist
Lafayette, LA

Bertha Cook*
Knotted Bedspread Maker
Boone, NC

Joseph Cormier
Cape Breton Violinist
Waltham, MA

Elizabeth Cotten*
Black Songster/Songwriter
Syracuse, NY

Burlon Craig*
Potter
Vale, NC

Albert Fahlbusch
Hammered Dulcimer Maker/Player
Scottsbluff, NE

Janie Hunter*
Black Singer/Storyteller
Johns Island, SC

Mary Jane Manigault
Seagrass Basket Maker
Mt. Pleasant, SC

Genevieve Mougin*
Lebanese-American Lace Maker
Bettendorf, IA

Martin Mulvihill*
Irish-American Fiddler
Bronx, NY

Howard "Sandman" Sims
Black Tap Dancer
New York, NY

Ralph Stanley
Appalachian Banjo Player/Singer
Coeburn, VA

Margaret Tafoya
Santa Clara Pueblo Potter
Espanola, NM

Dave Tarras*
Klezmer Clarinetist
Brooklyn, NY

Paul Tiulana*
Eskimo Maskmaker/Dancer/Singer
Anchorage, AK

Cleofes Vigil*
Hispanic Storyteller/Singer
San Cristobal, NM

Emily Kau'i Zuttermeister*
Hula Master
Kaneohe, HI

1985

Eppie Archuleta
Hispanic Weaver
San Luis Valley, CO

Periklis Halkias
Greek Clarinetist
Astoria, Queens, NY

Jimmy Jausoro
Basque Accordionist
Boise, ID

Mealii Kalama*
Hawaiian Quilter
Honolulu, HI

Lily May Ledford*
Appalachian Musician/Singer
Lexington, KY

Leif Melgaard*
Norwegian Woodcarver
Minneapolis, MN

Bua Xou Mua
Hmong Musician
Portland, OR

Julio Negrón-Rivera
Puerto Rican Instrument Maker
Morovis, PR

Alice New Holy Blue Legs
Lakota Sioux Quill Artist
Oglala, SD

Glenn Ohrlin
Cowboy Singer/Storyteller/Illustrator
Mountain View, AR

Henry Townsend
Blues Musician/Songwriter
St. Louis, MO

Horace "Spoons" Williams*
Spoons/Bones Player/Poet
Philadelphia, PA

1986

Alphonse "Bois Sec" Ardoin
Black Creole Accordionist
Eunice, LA

Earnest Bennett
Anglo-American Whittler
Indianapolis, IN

Helen Cordero*
Pueblo Potter
Cochiti, NM

Sonia Domsch
Czech-American Bobbin Lace Maker
Atwood, KS

Canray Fontenot*
Black Creole Fiddler
Welsh, LA

John Jackson
Black Songster/Guitarist
Fairfax Station, VA

Peou Khatna
Cambodian Court Dancer/Choreographer
Silver Spring, MD

Valerio Longoria
Mexican-American Accordionist
San Antonio, TX

Joyce Doc Tate Nevaquaya*
Comanche Indian Flutist
Apache, OK

Luis Ortega
Hispanic-American Rawhide Worker
Paradise, CA

Ola Belle Reed
Appalachian Banjo Picker/Singer
Rising Sun, MD

Jenny Thlunaut*
Tlingit Chilkat Blanket Weaver
Haines, AK

Nimrod Workman*
Appalachian Ballad Singer
Mascot, TN/Chattaroy, WV

1987

Juan Alindato
Carnival Maskmaker
Ponce, PR

Louis Bashell
Slovenian Accordionist/Polka Master
Greenfield, WI

Genoveva Castellanoz
Mexican-American Corona Maker
Nyssa, OR

Thomas Edison "Brownie" Ford*
Anglo-Comanche Cowboy Singer/Storyteller
Hebert, LA

Kansuma Fujima
Japanese-American Dancer
Los Angeles, CA

Claude Joseph Johnson*
African-American Religious Singer/Orator
Atlanta, GA

Raymond Kane
Hawaiian Slack Key Guitarist/Singer
Wai'anae, HI

Wade Mainer
Appalachian Banjo Picker/Singer
Flint, MI

Sylvester McIntosh
Crucian Singer/Bandleader
St. Croix, VI

Allison "Tootie" Montana
Mardi Gras Chief/Costume Maker
New Orleans, LA

Alex Moore, Sr.*
African-American Blues Pianist
Dallas, TX

Emilio and Senaida Romero
Hispanic-American Craftsworkers in Tin and Embroidery
Santa Fe, NM

Newton Washburn
Split Ash Basketmaker
Littleton, NH

1988

Pedro Ayala*
Texas-Mexican Accordionist
Donna, TX

Kepka Belton
Czech-American Egg Painter
Ellsworth, KS

Amber Densmore*
New England Quilter/Needleworker
Chelsea, VT

Michael Flatley
Irish-American Stepdancer
Palos Park, IL

Sister Rosalia Haberl *
German-American Bobbin Lacemaker
Hankinson, ND

John Dee Holeman
African-American Dancer/Musician/Singer
Durham, NC

Albert "Sunnyland Slim" Luandrew*
African-American Blues Pianist/Singer
Chicago, IL

Yang Fang Nhu
Hmong Weaver/Embroiderer
Detroit, MI

Kenny Sidle
Anglo-American Fiddler
Newark, OH

Willie Mae Ford Smith*
African-American Gospel Singer
St. Louis, MO

Clyde "Kindy" Sproat
Hawaiian Cowboy Singer/Ukulele Player
Kapa'au, HI

Arthel "Doc" Watson
Appalachian Guitar Player/Singer
Deep Gap, NC

1989

John Cephas
Piedmont Blues Guitarist/Singer
Woodford, VA

The Fairfield Four
African-American *a capella* Gospel Singers
Nashville, TN

José Gutiérrez
Mexican Jarocho Musician/Singer
Norwalk, CA

Richard Avedis Hagopian
Armenian Oud Player
Visalia, CA

Christy Hengel
German-American Concertina Maker
New Ulm, MN

Vanessa Paukeigope Jennnings
Kiowa Regalia Maker
Anadarko, OK

Ilias Kementzides
Pontic Greek Lyra Player
Norwalk, CT

Ethel Kvalheim
Norwegian Rosemaler
Stoughton, WI

Mabel E. Murphy
Anglo-American Quilter
Fulton, MO

LaVaughn E. Robinson
African-American Tapdancer
Philadelphia, PA

Earl Scruggs
Bluegrass Banjo Player
Madison, TN

Harry V. Shourds
Wildfowl Decoy Carver
Seaville, NJ

Chesley Goseyun Wilson
Apache Fiddle Maker
Tucson, AZ

1990

Howard Armstrong
African-American String Band Musician
Detroit, MI

Em Bun
Cambodian Silk Weaver
Harrisburg, PA

Natividad Cano
Mexican Mariachi Musician
Monterey Park, CA

Giuseppe and Raffaela DeFranco
Southern Italian Musicians and Dancers
Belleville, NJ

Maude Kegg*
Ojibwe Storyteller/Craftsman/Tradition Bearer
Onamie, MN

Kevin Locke
Lakota Flute Player/Singer/Dancer/Storyteller
Mobridge, SD

Marie McDonald
Hawaiian Lei Maker
Kamuela, HI

Wallace McRae
Cowboy Poet
Forsyth, MT

Art Moilanen
Finnish Accordionist
Mass City, MI

Emilio Rosado*
Woodcarver
Utuado, PR

Robert Spicer
Flatfoot Dancer
Dickson, TN

Douglas Wallin*
Appalachian Ballad Singer
Marshall, NC

1991

Etta Baker
African-American guitarist
Morgantown, NC

George Blake
Native American craftsman (Hupa-Yurok)
Hoopa, CA

Jack Coen
Irish-American flautist
Bronx, NY

Rose Frank*
Native American cornhusk weaver (Nez Perce)
Lapwai, ID

Eduardo "Lalo" Guerrero
Mexican-American singer/guitarist/composer
Cathedral City, CA

Khamvong Insixiengmai
Southeast Asian singer (Lao)
Fresno, CA

Don King
Western saddlemaker
Sheridan, WY

Riley "B.B." King
African-American bluesman
Itta Bena, MS and Las Vegas, NV

Esther Littlefield
Alaskan regalia maker (Tlingit)
Sitka, AK

Seisho "Harry" Nakasone
Okinawan-American musician
Honolulu, HI

Irvan Pérez
Isleño (Canary Island) singer
Poydras, LA

Morgan Sexton *
Appalachian banjo player/singer
Linefork, KY

Nikitas Tsimouris
Greek-American musician (bagpipe player)
Tarpon Springs, FL

Gussie Wells
African-American quilter
Oakland, CA

Arbie Williams
African-American quilter
Oakland, CA

Melvin Wine
Appalachian fiddler
Copen, WV

1992

Francisco Aguabella
Afro-Cuban drummer
Manhattan Beach, CA

Jerry Brown
Potter (southern stoneware tradition)
Hamilton, AL

Walker Calhoun
Cherokee musician/dancer/teacher
Cherokee, NC

Clyde Davenport
Appalachian fiddler
Monticello, KY

Belle Deacon*
Athabascan basketmaker
Grayling, AK

Nora Ezell
African-American quilter
Eutaw, AL

Gerald R. Hawpetoss
Menominee/Potowatomi regalia maker
Milwaukee, WI

Fatima Kuinova
Bukharan Jewish singer
Rego Park, NY

John Naka
Bonsai sculptor
Los Angeles, CA

Ng Sheung-Chi
Chinese *Toissan muk' yu* folk singer
New York, NY

Marc Savoy
Cajun accordion maker/musician
Eunice, LA

Othar Turner
African-American fife player
Senatobia, MS

T. Viswanathan
South Indian flute master
Middletown, CT

1993

Santiago Almeida *
Texas-Mexican conjunto musician
Sunnyside, WA

Kenny Baker
Bluegrass fiddler
Cottontown, TN

Inez Catalon*
French Creole singer
Kaplan, LA

Nicholas * & Elena Charles
Yupik woodcarver/maskmaker and skinsewer
Bethel, AK

Charles Hankins
Boatbuilder
Lavallette, NJ

Nalani Kanaka'ole & Pualani Kanaka'ole
Hula Masters Kanahele
Hilo, HI

Everett Kapayou
Native American singer (Mesquakie tribe)
Tama, IA

McIntosh County Shouters
African-American spiritual/shout performers
Townsend, GA

Elmer Miller*
Bit and spur maker/silversmith
Nampa, ID

Jack Owens*
Blues singer/guitarist
Bentonia, MS

Mone & Vanxay Saenphimmachak
Lao weaver/needleworker and loommaker
St. Louis, MO

Liang-xing Tang
Chinese-American *pipa* (lute) player
Bayside, NY

1994

Liz Carroll
Irish-American fiddler
Chicago, IL

Clarence Fountain & the Blind Boys
African American gospel singers
Atlanta, GA

Mary Mitchell Gabriel
Native American basketmaker (Passamaquoddy)
Princeton, ME

Johnny Gimble
Anglo fiddler, (Western Swing)
Dripping Springs, TX

Frances Varos Graves*
Hispanic American *colcha* embroidery
Ranchos de Taos, NM

Violet Hilbert
Native American storyteller/conservator (Skagit)
Seattle, WA

Sosei Shizuye Matsumoto
Japanese tea ceremony master
Los Angeles, CA

D.L. Menard
Franco-American Cajun musician / songwriter
Erath, LA

Simon Shaheen
Arab American *oud* player
Brooklyn, NY

Lily Vorperian
Armenian (Marash-style) embroidery
Glendale, CA

Elder Roma Wilson
African American harmonica player
Blue Springs, MS

1995

Bao Mo-Li
Chinese-American *jing-erhu* player
Flushing, NY

Mary Holiday Black
Navajo basketmaker
Mexican Hat, UT

Lyman Enloe*
Anglo-American old time fiddler
Lee's Summit, MO

Donny Golden
Irish-American step dancer
Brooklyn, NY

Wayne Henderson
Appalachian luthier
Mouth of Wilson, VA

Bea Ellis Hensley
Appalachian blacksmith
Spruce Pine, NC

Nathan Jackson
Tlingit Alaskan woodcarver/metalsmith/dancer
Ketchikan, AK

Danongan Kalanduyan
Filipino-American *kulintang* musician
San Francisco, CA

Robert Jr. Lockwood
African-American Delta blues guitarist
Cleveland, OH

Israel "Cachao" López
Afro-Cuban bassist, composer, bandleader
Miami, FL

Nellie Star Boy Menard
Lakota Sioux quiltmaker
Rosebud, SD

Buck Ramsey*
Anglo-American cowboy poet and singer
Amarillo, TX

1996

Obo Addy
African-American drummer/leader
Portland, OR

Paul Dahlin
Swedish American fiddler
Minneapolis, MN

Juan Gutiérrez
Puerto Rican drummer/leader
New York, NY

Solomon & Richard Ho'opi'i
Hawaiian singers
Wailuku, HI

Will Keys
Anglo American banjo player
Gray, TN

Joaquin Lujan
Guamian Blacksmith
GMF Guam

Eva McAdams
Shoshone crafts/beader
Fort Washakie, WY

John Mealing & Cornelius Wright*
African-American work songs
Birmingham, AL

Vernon Owens
Anglo American potter
Seagrove, NC

Betty Pisio Christenson
Ukrainian-American pysanky
Suring, WI

Dolly Spencer
Inupiat dollmaker
Homer, AK

1997

Edward Babb
"Shout" Band Gospel musician & Band Leader
Jamaica, NY

Charles Brown *
West Coast Blues Pianist & Composer
Berkeley, CA

Gladys LeBlanc Clark
Acadian (Cajun) Spinner & Weaver
Duson, LA

Georgia Harris *
Catawba Potter
Atlanta, GA

Ali Akbar Khan
North Indian Sarod Player & Raga Composer
San Anselmo, CA

Ramón José López
Santero & Metalsmith
Santa Fe, NM

Jim & Jesse McReynolds
Bluegrass Musicians
Gallatin, TN

Phong Nguyen
Vietnamese Musician & Scholar
Kent, OH

Hystercine Rankin
African-American Quilter
Lorman, MS

Hua Wenyi
Chinese Kunqu Opera Singer
Arcadia, CA

Francis Whitaker*
Blacksmith/Ornamental Ironworker
Carbondale, CO

1998

Apsara Ensemble: Ms. Moly Sam,
Ms. Sam-Oeun Tes, & Mr. Sam-Ang Sam
Cambodian Traditional Dancers and Musician
Reston, VA & Fort Washington, MD

Eddie Blazonczyk
Polish-American Musican/Bandleader
Bridgeview, IL

Bruce Caesar
Sac and Fox/Pawnee German Silver Artist
Anadarko, OK

Dale Calhoun
Anglo-American Boat Builder
Tiptonville, TN

Antonio De La Rosa
Tejano Conjunto Accordionist
Riviera, TX

Epstein Brothers:
Max, William "Willie", & Julius "Julie"
Jewish Klezmer Musicians
Tamarac, FL

Sophia George
Yakama-Coleville Beadworker
Gresham, OR

Nadjeschda Overgaard
Danish-American Hardanger Needleworker
Kimballton, IA

Harilaos Papapostolou *
Greek Byzantine Chanter
Potomac, MD

Roebuck "Pops" Staples
African-American Gospel/Blues Musician
Dolton, IL

Claude Williams
African-American Jazz/Swing Fiddler
Kansas City, MO

1999

Frisner Augustin
Haitian Drummer
Brooklyn, New York

Lila Greengrass Blackdeer
Hocak Black Ash Basketmaker/Needleworker;
Black River Falls, Wisconsin

Shirley Caesar
African-American Gospel Singer
Durham, North Carolina

Alfredo Campos
Horse-Hair Hitcher
Federal Way, Washington

Mary Louise Defender Wilson
Dakotah-Hidatsa Traditionalist/Storyteller
Shields, North Dakota

Jimmy "Slyde" Godbolt
Tap Dancer
Hanson, Massachusetts

Ulysses "Uly" Goode
Western Mono Basketmaker;
North Fork, California

Bob Holt
Ozark Fiddler
Ava, Missouri

Zakir Hussain
North Indian Master Tabla Drummer
San Anselmo, California

Elliott "Ellie" Mannette
Steel Pan Builder/Tuner/Player
Morgantown, West Virginia

Mick Moloney
Irish Musician
Philadelphia, Pennsylvania

Eudokia Sorochaniuk
Ukrainian Weaver/Textile Artist
Pennsauken, New Jersey

Ralph W. Stanley
Master Boatbuilder
Southwest Harbor, Maine

* (deceased)